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NEW YORK

FIRST SCHAUS SALE, $11,232.

Times 1-16-12

A Jacob Maris Brings $1,150 and Small Drawings of Rosa Bonheur $10.

The sale of the first lot of paintings of the William Schaus Art Galleries, sold by order of the executors of the late Herman Schaus, conducted by Thomas E. Kirby of the American Art Association, took place last night in the Grand Ballroom of the Plaza. The pictures were the smaller one of the collection, pastels and water colors, with a few drawings, and the returns for the evening were $11,232. A Jakob Maris, one of the larger water colors, "A View of Delft," brought the highest price of the evening, going to Knoedler & Co. for $1,150.

Several of the first pictures brought as low as $10, and a small water color by the English artist, Earnest Albert Marks, "Low Tide," sold for $7.50. Another painting by the same artist, a little larger, "Outward Bound," went for $10. Two very small pencil drawings by Rosa Bonheur brought $10 each. "Etude: Marc aux Chevaux," another small pencil sketch, which was evidently a study for "The Horse Fair," Rosa Bonheur's big picture at the Metropolitan Art Museum, sold for $32.50.

A charming little Josef Israels, a water color, "Mother and Baby," went to Peter Rouss for $925, and the same buyer paid $700 for Israel's "Washing Day," another water color. Arthur Tooth & Sons paid $800 for "Minding Baby," by Blommers, and the Willem Maris "Ducks and Ducklings" went to Knoedler & Co. for $710. A pastel by Fritz Thaulow, "Degel—Norway," a snowy night scene, went to Fred A. Ames for $600; the charming "Shepherdess," by F. P. Ter Meulen, sold through Burnet, agent, for $420. Capt. J. R. De Lamar bought several Signorinis, paying $410 for the largest and most important of those sold, "Doge de Venise," $270 for "Retouche du Professeur," and $130 for "Une Femme Peintre." T. B. Lord paid $240 for "Marchand de Curiosités," by the same artist.

There were two water colors by De Neuville in the collection. One of these, "A French Officer," went to W. Stursberg for $450, and "A German Officer" to Ray C. Megargel for $300. Two delightful water colors by Clays were "Calme sur l'Escaut," which went to A. B. Johnson for $525, and "Amsterdam," which went to George B. Horst for $425. The sale will be continued this evening at the Plaza.

FOUR COUNTRIES BID FOR ISRAELS PICTURE

Times 1-18-12.

"Domestic Troubles" Sold for $13,900 to London—America, France, Germany Compete.

$12,000 PAID FOR A DIAZ

"Reapers' Lunch," by Lhermitte, Brings $11,500, and a Jacque $8,100 at Schaus Sale.

Four countries fought for the possession of an Israels painting at the Hermann Schaus sale of pictures by the American Art Association at the Hotel Plaza last night. Several of the prices ran into five figures, and the returns were $117,335. With this the three evenings' sale at the Plaza have brought $154,082. The concluding sale will be held at the American Art Galleries to-night.

Josef Israels's "Domestic Troubles" was the picture of the sale, and America, France, and Germany disputed to get it, but it was carried off by England. It was sold to Wallace & Sons of London for $13,900, the highest price of the sale. It is a picture 38½ by 52, and shows a pretty young Dutch wife sitting sadly before a fireless hearth, while her husband, in fisherman's garb, is sitting in the rear of the room drinking and playing cards with two companions.

The first bid for the picture was $3,000, and there was laughter when the second jumped immediately to $6,000; the third was $10,000, and $12,000 was bid, the bids running on by themselves, before Mr. Kirby took the matter in hand. Knoedler & Co., the Georges Petit Galleries of Paris, and Heinnemann of Munich were the competitors.

"Edge of the Forest," by Diaz, went to W. W. Seaman, agent, for $12,000, and "The Reapers' Lunch," Lhermitte, which brought $11,500, went to A. R. Murry, also acting as agent for a prominent man. The Diaz picture started at $5,000 and ran up by thousands to $9,000, and then by hundreds to the selling price. There was much competition for Emile Jacque's "The Shepherd," which went to A. R. Murry for $8,100, and "Arab Riders," by Schreyer, which went to Henry Schulthies for $5,800, almost sold itself, the bids running up to $5,000 before it went into the hands of the auctioneer.

Among the pictures bringing the higher prices were the following:

Pasture and Cows—Willem Mairs; Knoedler & Co.	$1,675
The Canal Near Baskop — Johannes Hendrik Weissenbruch; N. A. Groen...	650
Moonlight on a Canal—Johan Barthold Jongkind; W. W. Seaman, agent.....	1,050
Goose and Goslings—Willem Maris; W. W. Seaman	2,000
A Pink on Shore at Scheveningen—Jacob Maris; Knoedler & Co.....	$3,400
Landscape with Figures—Jacob Van Ruisdael; A. B. Johnson.....	600
Public Gardens, Venice, Moonlight—Felix Zeim; A. B. Johnson.....	1,650
Sheep in the Pasture—Emile Van Marcke; A. B. Johnson.....	850
Sheep in the Pasture—Constant Troyon; J. Glendining	825
Feeding Time—Charles Emile Jacque; Boussod, Valadon & Co.....	650
The Pasture, Evening — Emile Van Marcke; Stollberg & Little.....	2,100
The Pond—Jules Dupre; Boussod, Valadon & Co.	1,050
Morning—Jean Baptiste Camille Corot; Georges Petit Galleries.....	6,500
Morning—Jules Dupre; Knoedler & Co...	3,600
River Landscape—Harvest Moon, Charles Francois Daubigny; R. C. Vose, Boston.	2,000
Edge of the Forest—Diaz; W. W. Seaman, agent.....	12,000
The Old Oak—Jules Dupre; Holland Art Gallery	1,150
The Brook—Henri Harpignies; Knoedler & Co.	3,850
The Thaw—Jean Charles Cazin; Knoedler & Co.	1,450
The Shepherd—Charles Emile Jacque; A. R. Murry, agent.....	8,100
L'Etang de Jobe, Normandie—Marie Dieterle; A. R. Murry.....	3,600
Arab Riders—Adolf Schreyer; Henry Schulthies	5,800
The Reaper's Lunch—Leon Augustin Lhermitte; A. R. Murry, agent.....11,500	
Milking Time Near Voorburg—Theophile De Bock; P. W. Rouss.....	2,500
On the Shore—Weissenbruch; Knoedler & Co.	3,300
Domestic Trouble—Josef Israels; Wallace & Sons, London.....13,000	
View of Constantinople—Felix Ziem; Georges Patil Galleries.....	3,500
La Reine du Troupeau—Marie Dieterle; George Smith.....	2,000

Heinnemann of Munich bought several pictures.

SCHAUS PICTURES GO AT AUCTION

N.Y. Press 4-16-12

Sale of American Art Association Held in Ballroom of the Plaza.

For the first time in thirty-four years the American Art Association has had to desert Chickering and Mendelssohn halls to conduct one of its famous picture sales, for ever since 1878 Thomas E. Kirby has been holding the association's sales of paintings in first one and then the other of these auditoriums, whose memories are chiefly musical. In common with all the former tenants of Mendelssohn Hall, the auctioneer had to find other quarters, and selected the ballroom of the Hotel Plaza as the place of the season's sales of paintings, the opening one of which took place last night. This was the first session of the sale of the pictures belonging to Herman Schaus and included seventy-four water colors and drawings by modern European artists that realized a total of $11,232.50.

The occasion was of more importance as marking the beginning of an epoch in the history of art in New York rather than for either the quality of the pictures sold or the prices they brought. The accustomed cream and pale green auditorium of the Fortieth street hall, with its mural paintings by Blum, were replaced by the white-and-gold decorations of the Plaza ballroom, with gilded chairs and high-hung dusky boxes. Even the auctioneer had changed his place from the time-honored right of the stage to the left, and his dull brown desk, with its Gothic sounding board, struck an archaic note in the luxurious surroundings.

The first pictures offered were five small pencil drawings by Rosa Bonheur that only brought from $10 to $32.50 each, the highest priced one being a study of a "Meadow with Horses." Three drawings by Jules Dupre were placed on the easel, and in spite of their prime quality brought only $65, $45 and $70 each. The bids kept down to $5, with not many of them at that, until the thirty-fifth number in the catalogue was put up. It was Clays's "Calme sur L'Escaut," and went to $525 before it was knocked down to A. B. Johnson. A small but characteristic Isreals, "Mother and Baby," caused the first lively bidding of the evening, and it was run up quickly to $925, Peter W. Rouss getting it at that figure. The second Israels, "Washing Day," went to the same buyer for $700. M. Knoedler & Co. gave $1,150 for Jakob Maris's "A View of Delft," this being the highest price of the night. The same firm bought Willem Maris's "Ducks and Ducklings" for $710; Arthur Tooth & Sons gave $800 for Blommers's "Minding Baby"; Fred A. Ames paid $600 for "Degel-Norway," by Thaulow, and Captain J. R. De Lamar paid $130 and $270 for two water colors by Signorini. The sale continues to-night and to-morrow night in the same place, when the more important oil paintings will be offered.

SALE OF SCHAUS WATERCOLORS.

Sun 4-16-12

First Night in the Plaza Ballroom Produced $11,232.50.

The sale of the paintings of the William Schaus Art Galleries began last night in the grand ballroom of the Plaza Hotel. Seventy-four pictures were knocked down by Thomas E. Kirby of the American Art Association upon the order of the executors of the estate of the late Hermann Schaus. These comprised the collection of watercolors included in the Schaus galleries, with a few pencil drawings and pastels. The total for which they sold was $11,232.50.

Last night was the first time that a sale of the American Art Association has not been held either in its rooms on West Twenty-third street or in Mendelssohn Hall. The latter is unavailable at present, and to-night and to-morrow night the sale will continue at the Plaza. No such sale has ever been held in this ballroom before. Thursday night the sale will be completed at the American Art Galleries.

The highest price last night was bid for a Jakob Maris watercolor called "A View of Delft." Knoedler & Co. paid $1,150 for it. Watercolors by Israëls, Clays, Signorini and De Neuville in general brought the highest prices. The works of Dutch artists predominated. The following are some that were sold:

89—"A Good Story," by Giuseppe Signorini; $150, bought by W. Stursberg.
100—"French Officer," Alphonse De Neuville; $450, by W. Stursberg.
101—"A German Officer," same artist; $300, by Ray C. Megargel.
114—"Calme sur L'Escaut," Paul Jean Clays; $525, by H. B. Johnson.
115—"Mother and Baby," Josef Israëls; $925, by Peter W. Rouss.
116—"Washing Day," same artist; $700, by Peter W. Rouss.
119—"View of Delft," Jakob Maris; $1,150, by Knoedler & Co.
120—"Amsterdam," Paul Jean Clays; $425, by George B. Horst.
133—"Minding Baby," Bernardus Blommers; $800, by Tooth & Sons.
135—"Ducks and Ducklings," Willem Maris; $710, by Knoedler & Co.
138—"A Shepherdess," Francois Ter Meulen; $420, by agent.
140—"Degel-Norway," pastel by Fritz Thaulow; $600, by F. A. Ames.
141—"Une Femme Peintre," Signorini; $130, by Capt. J. R. De Lamar.
142—"Retouche du Professeur," same; $270, by Capt. De Lamar.
149—"Marchand de Curiosités," same artist; $240, by T. B. Lord.
153—"Doge de Venise," same artist; $410, by Capt. De Lamar.

$13,900 FOR ISRAELS'S WORK.

N.Y. Press 4-18-12

That Amount Paid by London Firm for "Domestic Trouble."

Paintings by modern French and Dutch artists of the fashionable class were catalogued in the third night's session of the Herman Schaus sale conducted by the American Art Association in the Plaza, and brought out the largest audience of the week last evening. They also fetched the highest prices, the total for the night amounting to $117,335, making the total for the sale thus far $154,082.50. Josef Israels's "Domestic Trouble" brought out the most spirited bidding of the evening and also the highest individual figure, the canvas going to Wallace & Sons, London dealers for $13,900. A New York buyer for whom W. W. Seaman acted as agent paid the next highest figure, which was $12,000, for Diaz's "Edge of the Forest"; and another agent, A. R. Murry, stood third in the order of prices by paying $11,500 for Lhermitte's "The Reaper's Lunch." This agent also obtained Marie Dieterle's "L'Etang de Jobe" for $3,600.

The local dealers were out in force at the sale, and of these M. Knoedler & Co. bought Jules Dupre's "Morning" for $3,600, Harpignies's "The Brook" for $3,850, Cazin's "The Thaw" for $1,450, Willem Maris's "Pastures and Cows" for $1,675, Jacob Maris's "A Pink on Shore" for $3,400, and Weissenbruch's "On the Shore" for $3,300. Henry Schultheis gave $5,800 for Schreyer's "Arab Riders," the Holland Art Galleries paid $1,150 for Dupre's "Old Oak," and R. C. Vose of Boston gave $2,000 for Daubigny's "River Landscape-Harvest Moon." Boussod, Valadon & Co. paid $650 for Jacque's "Feeding Time" and $1,050 for Dupre's "The Pond." The Georges Petit Gallery of Paris obtained Ziem's "View of Constantinople" for $3,500, Corot's "Morning" for $6,500, and Fromentin's "Hunting for Falcons" for $5,300. Peter W. Rouss gave $2,500 for "Milking Time Near Voorburg," that was painted by Willem Maris and Theophile De Bock; George T. Smith for $2,000 bought Marie Dieterle's "La Reine du Troupeau," Stollberg & Little paid $2,100 for Van Marcke's "The Pasture-Evening," and A. B. Johnson gave $1,650 for Ziem's "Public Gardens, Venice."

Several of the smaller canvases went for low prices, considering their quality, among these being Rosa Bonheur's "Mountain Donkey," that was bought by A. B. Johnson for $660; Van Marcke's "Sheep in Pasture," that went to the same buyer for $850; Troyon's "Sheep in Pasture," bought by J. Glendenning for $825; a rare "Landscape," by Vollon, the still-life painter, for $500 to an agent; Meissonier's "Esquisse d'Une Troupe," bought by Otto Bernet, agent, for $550, and Van Ruisdael's "Landscape with Figures," bought by A. B. Johnson for $600. The sale will conclude to-night, when a few canvases and some water colors will be sold by Thomas E. Kirby in the American Art Galleries, where the pictures have been shown.

SCHAUS COLLECTION OF PAINTINGS SOLD

Dispersal of Works of Modern Masters Takes Place in Plaza Hotel, New York.

N. Y. Herald — Paris edit.

HIGHEST PRICE PAID, $13,900.

1-19-12.

"Domestic Troubles," by Josef Israels, Goes to Messrs. Wallace and Sons, London.

[BY COMMERCIAL CABLE TO THE HERALD.]

NEW YORK, Thursday.—The second day's sale of the Hermann Schaus collection of oil paintings by modern masters took place in the ballroom of the Plaza Hotel yesterday. Following are some of the notable pictures sold, with the names of their purchasers and the prices paid :—

Von Lenbach, portrait of Bismarck, $3,600, to Mr. Theodore Heinemann.

Ziem, "Inundation of Place St. Marc," $3,500, to M. Georges Petit

Ziem, "Sunset over Cadore," $1,125, to Mr. P. W. Roass.

Von Uhde, "The Flight," $1,800, to Mr. Heinemann.

Flameng, "With Bonaparte in Italy," $1,650, to M. Bernet.

Josef Israels, "Domestic Troubles," $13,900, to Messrs. Wallace and Sons, of London (the highest price paid at the sale).

William Maris, "Geese and Goslings," $2,900, to Mr. V. W. Seaman.

Jacob Maris, "On the Shore at Scheveningen," $3,400, to Messrs. Knoedler and Co.

Ziem, "Public Gardens of Venice by Moonlight," $1,650, to Mr. A. B. Johnson.

Fromentin, "Hunting with Falcons," $5,300, to Messrs. Stollberg and Little.

Dupré: "The Pond," $1,050, to M. Boussod-Valadon.

Corot: "Morning," $6,500, to M. Georges Petit.

Dupré: "Morning," $6,500, to Messrs. Knoedler and Co.

Cazin: "The Thaw," $1,450 to Messrs. Knoedler and Co.

Jacque: "The Shepherd," $8,100, to Mr. A. R. Murray.

Shreyer: "Arab Riders," $5,800, to Mr. Henry Schultzeis.

Ziem, "View of Constantinople," $8,000, to M. Georges Petit.

Harpignies: "The Brook," $3,850, to Messrs. Knoedler and Co.

Lhermitte: "The Reapers at Luncheon," $11,500, to Mr. A. R. Murray.

The total proceeds of the sale to date are $154,082.

WATER COLORS SELL WELL

Schaus Collection of Seventy-five Brings $11,232.50

From The Inquirer Bureau.

NEW YORK, Jan. 15.—Fair prices were brought by the water colors collected by the late Hermann Schaus at the first evening sale held in the grand ball room of the Hotel Plaza under the auspices of the American Art Association tonight. Seventy-five pictures were sold for a total of $11,232.50. Considerable rivalry was displayed over the possession of "A View of Delst," by Jacob Marris. This work finally went to Knoedler & Company, dealers, for $1150, the highest price paid during the evening.

Several pictures were sold for $10, including the first one offered, "Cheval Atelle," by Mlle. Rosa Marie Bonheur, which was bought by J. H. Kline. Captain J. R. De Lamar purchased three pictures by Guiseppe Sicnorini, paying $130 for "Une Femme Peintre," $270 for "Recouche du Proffesseur," and $410 for "Doge de Venise." Herewith is a given list of the pictures which sold for $200 or more, giving first the name of the artist, then the subject, the new owner and the price said:

Alfonse Marie de Neuville—French Officer—W. Stursberg, $400; Alfonse Marie de Neuville—A German Officer—Ray B. Megargel, $300; Paul Jean Clays—Calme Sur l'Escaut—A. B. Johnson, $525; Joseph Israels—Mother and Baby—Peter W. Rouss, $925; Joseph Israels—Washing Day—Peter W. Rouss $700; Jacob Marris—A View of Delst—Knoedler and Company, $1150; Paul G. Clays—Amsterdam—George B. Horst, $425; Bernerdus Johannes Blommers—Minding Baby—Tooth and Sons, $800; Willem Marris—Ducks and Ducklings—Knoedler and Company, $710; Francois Pietet Ter Meulen—A Sheperdess—A. Barnet, $420; Fritz Thaulow—Degel-Norway—Fred A. Ames, $900; Guiseppe Sicnorini—Recouche du Professeur—Captain J. R. De Lamar, $270; Guiseppe Sicnorini—Marchand de Curiosites—T. B. Lord, $240; Guiseppe Sicnorini—Doge de Venise—J. R. De Lamar, $410.

BIDDING AT SHAWS' SALE NEAR FRENZY

Inquirer, Phila. 1-18-12

From The Inquirer Bureau.

NEW YORK, Jan. 17.—By far the briskest bidding of the week was evidenced at the third evening of the sale of the pictures formerly belonging to the collection of Hermann Schaus held in the Grand Ball Room of the Hotel Plaza tonight. The quarters were crowded and at times the offers came so thick and fast that the bidding approached frenzy. The proceeds from tonight's sale far exceed the total for the two previous evenings. The total amount for the evening reached $117,335, making the amount realized on the sale $154,082.50. Herewith is a list of the pictures which sold for $500 or more, giving first the name of the artist, then the name of the picture, the new owner and the price:

Francis Charles Cachaud: Village Street, Moonlight, W. A. Granier, $550.

Rosa Marie Bonheur: A Mountain Donkey, A. B. Johnson, $600.

Jean Louis Ernest Meissonier; Esquisse d'Une Eloupe, O. Bernet, $550.

William Maris; Pasture and Cows, Knoedler and Co., $1675.

Johannes Hendrik Weissenbruch; The Canal Near Baskop, M. A. Green, $650.

Johan Barthold Jongkind: Moonlight on a Canal, W. W. Seaman, $1050.

William Maris: Goose and Goslings, W. W. Seaman, $2900.

JacobMaris—: A Pink on Shore at Scheveningen, Knoedler & Co., $3400.

Jacob Van Ruisdael: Landscape with Figures, A. B. Johnson, $600.

Felix Ziem: Public Garden, Venice, Moonlight, A. B. Johnson, $1650.

Emile Van Marcke: Sheep in Pasture, J. Johnson, $850.

Constant Troyan: Sheep in Uasture, J. Blendining, $825.

Charles Emile Jacque: Feeding Time, Bossod Valladon & Co., $650.

Eugene Fromentin: Hunting with Falcons, Stollberg & Little, $5300.

Antoine Vollon: The Fisherman's Return, Geoges Petit Galleries, $500.

Jules Dupres: The Pond, Bossod, Valladon & Co., $1050.

Jean Batiste Camille Carot: Morning, Georges Petit Galleries, $6500.

Jules Dupre: Morning, Knoedler & Co., $3600.

Charles Francois Daubigny: River Landscape, Harvest Moon, R. C. Vorse, $2000.

Narcisse Virgile Diaz de la Pena: Edge of the Forrest, W. W. Seaman, $12,000.

Jules Dupre: The Old Oak, Holland Art Galleries, $1150.

Henri Harpignies: The Brook, Knoedler & Co., $3850.

Adolf Schreyer: Arab Riders, Henry Schultheis, $5800.

Leon Augustine Hermitte: The Reaper's Lunch, A. R. Murry, $11,500.

Theophile de Bock: Milking Time near Zoorborg, P. W. Fouff, $2500.

Johannes Hendrik Weissenbruch: On the Shore, Knoedler and Co., $3300.

Joseph Israels: Domestic Trouble, Wallace and Sons, $13,900.

Felix Ziem: View of Constantinople, Georges Petit Galleries, $3000.

Marie Dieterle: La Reine du Troupeau, Geo. Smith, $2000.

The sale tonight completed that part to be held in the Grand Ball Room of the Plaza. A few water colors will be sold at the American Art Galleries tomorrow aftternoon.

THE SCHAUS COLLECTION

Boy. Transcript — Boston

An Important Showing of Modern Pictures by the Barbizon Men, the Dutchmen and Others—Remarkable Still-Life Piece by Vollon Among the Masterpieces of the Exhibition

4-15-12.

The Hermann Schaus collection of paintings and watercolors is the most important to be shown so far this season in the American Art Galleries, New York. With a few exceptions it is a collection of modern work, comprising representative examples of some of the so-called Barbizon painters, as well as a considerable number of canvases by such contemporary Dutchmen as Israels, Blommers, Jacob and William Maris, Mastenbroek and Weissenbruch, together with a liberal sprinkling of miscellaneous work by American, French, English and German painters.

One is immediately struck by the extraordinary diversity of this collection, reflecting no particular predilection other than the dealer's desire to please all kinds or conditions of men. In the midst of much mediocre work one comes upon canvases of indubitable merit, and here and there a masterpiece of supreme value. Such is the remarkably fine still-life by Vollon facing the entrance in the large gallery. This magnificently painted fruit piece is executed in his most brilliant manner. It is a tour de force of virtuosity in a field that this man has made his own. But he was no less brilliant as a figure and landscape painter, and to those acquainted with this side of his art the landscape "The Fisherman's Return" will come as a distinct shock. Its crude blue sky and crude green grass and inept technique place it in an inferior class by itself.

The several pictures by Jules Dupré will no doubt attract the collector of this man's work. Of the six examples shown, three are pencil and crayon drawings, studies of the character and anatomy of trees. Of these the study of a group of four "Willows Reflected" in a pool is the most interesting. The three paintings, while quite characteristic specimens of his art, are not particularly fine in quality. They are dark and heavy, excellent illustrations of the old studio landscape, with its brown sauce shadows and artificial arrangement that were the classic and accepted thing before the advent of Monet.

A variation of the same recipe appears in the "Edge of the Forest," by Diaz, which, however, is a much better example of this painter's art than are the three canvases by Dupré. A "River Landscape" in the soft light of the harvest moon, by Daubigny, strikes a more modern note. It is one of his characteristic lowland scenes, with a grove of poplar trees skirting the gently sloping bank of the shallow, rushy inlet, vigorously brushed in with his accustomed simplicity and directness.

Even more modern than this in treatment is Cazni's "The Thaw," in which the atmospheric qualities of the rosy drab sky has been rendered with great subtlety, intensifying the effect of the rapidly disappearing snow on the undulating dunes. Two Harpignies, a small water color and a large oil, are of considerable interest. The oil painting is a comparatively recent work, being dated 1900. It is one of his favorite "Brook" scenes with his beloved moss-covered trees against a very light sky. The water color is less important, though no less interesting. A good Fritz Thaulow pastel depicts a nocturnal winter scene in Norway, showing the village street in the lambent evening light. It has more real quality and less mere cleverness than many of his later pot-boilers. Several pencil and water color studies and a small painting by Rosa Bonheur are of especial interest. The "Etude: Marché Aux Chevaux" is evidently a preliminary study for "The Horse Fair." While it resembles the picture in general character, it differs in several particulars. The painting of "A Mountain Donkey" is not a particularly distinguished piece, although it is characterized by uncommon fidelity of observation.

The two paintings by Boudin, though quite small, are in his best and most interesting manner. The "Quai de la Douane, Vénise," painted in 1898, the year of his death, shows no falling-off in quality. It has the same pleasing color, vigor of handling and masterful treatment of ships and shipping that one is accustomed to look for in his best work. The "Trouville" is even finer in its rendering of the white masses of clouds floating above the pale, dove-gray horizon. In the painting by Jongkind of "Moonlight on a Canal," with its tangled rigging against the gray blue night sky, we have a very different treatment of a similar subject. Painted boldly with a somewhat too obvious robustness, it lacks something of the refinement of color and treatment of Boudin.

In comparison with the subdued gray tonalities of these two painters of harbor scenes, the four canvases by Félix Ziem are like flaming torches that illumine the whole wall on which they hang. The large "View of Constantinople," with its golden buildings and white minarets of Saint Sophia seen across the transparent water of the bay, is a flare of gorgeous color. Something of this same love of Oriental splendor of color enters into the work of Adolf Schreyer, who is represented by an excellent painting of "Arab Riders" stopping at a drinking fountain to water their horses. It abounds in rich reds and greens and yellows; the horses are splendid animals, splendidly painted.

"The Reaper's Lunch," by Lhermitte, is a typical French peasant scene, painted with a nice regard for the characterization of the figures as seen in the noonday light of the fields. Two sheep pictures, one by Constant Troyon and the other by Emile Van Marcke, illustrate the methods of two eminent animal painters; while the three canvases by Marie Dieterle are of great interest, showing this artist in all her vigor. The canvas called "La Reine du Troupeau" is especially imposing.

The small panel entitled "Lady and Horse," by Adelbert Cuyp, is one of the few old masters in the collection, and as such commands especial attention. Théophile de Bock is represented by a large painting of "Milking Time Near Voorburg," which is not especially interesting. The modern Dutchmen are quite plentifully represented. Of the three Israels, the "Domestic Trouble" is the most important. It shows a young wife seated disconsolately before a fireless hearth while her husband is drinking and playing cards with two cronies in the rear of the kitchen. Somewhat sombre in color, it has a dramatic quality that no doubt gives it a wide, popular appeal. The two other pictures by the same artist are small watercolors of his favorite subjects.

The single example of Blommers's art is a large and finely executed watercolor showing a young peasant woman "Minding Baby," wholly delightful in color and conception. Jacob and William Maris are represented by good examples of their art. The "View of Delft" from the Sir J. C. Day collection of London is in many respects the finest watercolor in the exhibition, being painted with all of Jacob Maris's consummate rendering of atmospheric effects. His brother William is represented by three pictures of his oft-treated subjects, a "Goose and Goslings" and the "Ducks and Ducklings" are quite familiar, unpretentious little essays in watercolor, bright and snappy.

There are four excellent examples of the art of J. H. Van Mastenbroek, whose watercolors convey the feeling of fog and mist. Weissenbruch is represented by a large canvas of a coast scene called "On the Shore" and a smaller painting of "The Canal Near Baskop," which looks as though the artist had forgotten much of what distinguished his art at its best. A "Landscape with Figures," attributed to Jacob Van Ruysdael, is worth noting, as is the "Morning," by Corot, without which no collection dare show its face publicly. A very fine Gerome attracts attention. It is his well-known canvas illustrating an episode in "The Tulip Craze" which struck Holland in the seventeenth century, and tells the tale with all his customary ability to dramatize a scene. Near it hangs François Flameng's historical canvas depicting Napolean's victorious army on the march to Verona.

Messonier's little panel of a troop of horsemen furnishes a surprise by its very spirited and suggestive treatment, that is as far from the painfully literal rendition of his usual work as can be. Two small sketches of single figures are also broadly treated, showing a tendency in this direction that must have been consciously throttled.

"Hunting with Falcons" furnishes a good example of the well ordered art of Fromartin. A large portrait of Bismarck by Lenbach is of interest more largely by reason of the conjunction of these two names than because of any extraordinary æsthetic quality. The recently deceased Von Uhde is represented by one of his biblical subjects called "The Flight," which has been translated, as it were, into the vernacular of Bavarian peasant life. It is very real and evokes a feeling of reverence such as many more pretentiously presented biblical subjects do not.

In addition to the foregoing there are characteristic examples by such artists as Billette, Kaulbach, Lerolle, Michel, A. de Neuville, Raffaelli, C. E. Swan, and Van Essen, as well as a number of pictures by American painters.

J. NILSEN LAURVIK

ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING WEDNESDAY, JANUARY 10TH, 1912

MODERN WATER COLORS

BELONGING TO THE ESTATE OF THE LATE

HERMANN SCHAUS

OF NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE EXECUTORS

ON THURSDAY EVENING, JANUARY 18TH, AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

CATALOGUE

OF

WATER COLORS

BY

MODERN ARTISTS

TO BE SOLD AT

UNRESTRICTED PUBLIC SALE

BY ORDER OF MRS. SOPHIE J. SCHAUS, EXECUTRIX, AND
ADOLPHE SCHAUS, EXECUTOR, OF THE LATE

HERMANN SCHAUS

ON THURSDAY EVENING, JANUARY 18TH
AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1912

Press of The Lent & Graff Company
137-139 East 25th Street, New York.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FOURTH AND LAST EVENING'S SALE

THURSDAY, JANUARY 18TH, 1912

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

THOMAS WORTH

No. 1— AN ARGUMENT

PEN AND INK

5 00 Stollberg + Little

Height, 7¼ inches; length, 9¼ inches

A HORSESHOE hangs over the entrance to an open shed, in which a carriage stands. Beside it is a man in an overcoat with upturned collar, who is watching the energetic action of another man at his left. The latter, extending his arms, urges some matter with a man who nonchalantly leans against the left of the entrance. Two other figures, one with a cape over his head, complete the group.

Signed at the lower left, "THOS. WORTH."

FELIX SATURNIN BRISSOT DE WARVILLE

FRENCH

No. 2— SHEEP AND SHEPHERD

PEN AND INK DRAWING ON BLUE-GRAY PAPER

15 00 J. J. Campbell

Height, 8½ inches; length, 11½ inches

HIS dog at his heels, a shepherd stands at the right of the foreground, with his back toward us, but his head turned to the left. He seems to be watching his sheep as they approach from that direction and fall in behind him. Some of them appear at the foot of a clump of small oaks which occupy the right of the middle distance, and spread their almost leafless branches against a lowering sky.

Signed at the lower right, "F. BRISSOT."

BAREND CORNELIS KOEK-KOEK

HOLLAND (1803-1862)

No. 3— GIRL POURING MILK

DRAWING IN SANGUINE

7 00 — *Height, 7¼ inches; width, 3½ inches* — Stolberg + Little

A DUTCH peasant girl stands facing the spectator, her head inclined over the left shoulder, as she leans forward to empty the contents of a bucket into a large pitcher. She is dressed in a bodice, loosely laced over a chemise, and a skirt which leaves her legs bare from the knees.

Signed at the lower left, "B. C. KOEK-KOEK."

ALEXANDER HUGO BAKKER-KORFF

HOLLAND (1824-1882)

No. 4— STUDIES IN PEN AND INK

17 00 — *Height, 11½ inches; length, 16½ inches* — V. A. Green

THE artist, whose typical costume-pieces are highly esteemed in Holland, has here recorded six separate studies of the period of the early '40's, arranged in two rows, each containing three drawings. In the upper, from the left, appears a lady, playing a piano; three old ladies seated round a tea-table, one of them reading aloud; and a gardener watering a plant. At the left of the lower row, a lady in a poke bonnet, with a reticule hanging from her arm, stands leaning over another lady, who sits with folded hands. In the center, beside a table with a bird-cage on it, a lady is seated with clasped hands; while at the right a lady in the depths of a well-chair is reading a book.

Signed and dated at the lower right, "A. H. BAKKER-KORFF, '73."

W. BREITSCHWERT

GERMAN

No. 5— AN ALLEGORY OF 1870

WATERCOLOR

Height, 18¼ inches; length, 22¾ inches

In a stalactite cavern, a number of gnomes are swarming round a German and a French soldier. They have tied behind his back the arms of the latter who writhes in their clutches. But the German, wreathed with a garland of flowers, they are presenting to a maiden who, seated in a balcony at the left, is welcoming him with waving handkerchief. At the right of the foreground, an aged gnome with a child on his knee is seated before the entrance to a cave, where an old witch stands brandishing a ladle.

Signed and dated at the lower left, "W. Breitschwert, 1871."

EUGEN KLIMSCH

GERMAN

No. 6— A HAPPY HOME

WATERCOLOR

Height, 6½ inches; width, 4½ inches

A young mother, seated with her back to a green-tiled German stove, holds her baby on her lap, while the father, from his chair at the left, leans forward with his head against his wife's, watching the fun. For the mother holds a thread of red wool, which passes through the little one's hands and between its toes and descends to the floor, where a kitten is playing with the ball. The couple are dressed in German costume of the sixteenth century.

Signed at the lower right, "Eug. Klimsch."

GEORGE PERKINS

BRITISH

No. 7— A QUIET RESTING PLACE

WATERCOLOR

4 00 J. C. Campbell

Height, 5½ inches; width, 4¼ inches

THE foreground is occupied by the corner of a village graveyard, sheltered at the back by trees. An urn upon a pedestal shows against the foliage. At the right is a glimpse of level country, where a stream winds back to the horizon, over which floats a crescent moon.

Signed at the lower left, "G. P."

J. H. LANGRAND

No. 8— EVENING

WATERCOLOR

3 00 G. M. Walker

Height, 4½ inches; length, 7 inches

A WANING moon hangs toward the left of a grayish-blue sky, streaked with slaty-blue over the horizon. Along the right of the latter extends a sloping promontory, under which lies a smooth sheet of greenish-gray water. It is seen beyond the edge of a knoll of olive-green grass, intersected by a path which occupies the left of the foreground.

Signed at the lower right, "J. H. LANGRAND."

EUGEN KLIMSCH

No. 9— THE BABY'S TOILETTE

WATERCOLOR

Height, 4½ inches; length, 6½ inches

PAINTED with the minute precision of a miniature, the scene shows a young mother, seated with her naked baby on her lap, while a little girl, as she tries to attract the baby's attention, rests her hand on her mother's. The latter is daintily attired in a white cap, lined with pink, and an apple-green gown, around the neck of which is wrapped a sapphire-blue handkerchief. A basin, fixed in a tripod stand, appears at the left of the foreground.

Signed at the lower left, "EUGEN KLIMSCH."

J. H. LANGRAND

No. 10— A ROCKY SHORE

WATERCOLOR

Height, 5 inches; length, 8 inches

FROM a mass of piled-up rock at the left, topped with a few brown, stubby trees, meagrely sprinkled with leaves, the shore slopes down to the right, strewn with boulders. Across the gray-green water a distant point of land, studded with trees, projects from the right. Beyond it a smooth, low band of shore extends below the horizon, under a sky faintly tinged with blue and slate.

Signed at the lower right, "J. H. LANGRAND."

F. T. BAYNES

No. 11— FRUIT

WATERCOLOR

(Oval)

3 00 — *Height, 6½ inches; length, 8½ inches* — Mrs. M. Hewson

A BLUISH plum, a yellow one and some purple damsons are grouped with red cherries against a minutely painted background that seems to represent a bank.

Signed at the lower center, "F. T. BAYNES."

ANGE GIALLINA

GREEK

No. 12— ACROPOLIS, ATHENS

WATERCOLOR

12 00 — *Height, 6¾ inches; length, 11½ inches* — E. L. Campbell

SEEN across a stretch of level country, the ruins of the Temple of Zeus appear at the left, while farther back on the right the Acropolis rises out of a cluster of houses, exposing the side which is crowned with the Erechtheum. The rocky wall is broken up with pale lavender-gray shadows and projecting patches of buff aglow with the rosy warmth of the sky.

Signed and dated at the lower left, "GIALLINA, '92."

ANGE GIALLINA

GREEK

No. 13— THE ERECHTHEUM, ATHENS

WATERCOLOR

Height, 8¾ inches; length, 11 inches

17 oc

Beyond a foreground, strewn with fragments of masonry and fluted columns, rise six Attic-Ionic columns supporting an architrave. These occupy the right of the composition, the ruined wall of the cella stretching in perspective across the center and terminating at the left in the projection of the caryatid porch, of which four figures are visible.

Signed and dated at the lower left, "Giallina, '92."

ANGE GIALLINA

GREEK

No. 14— THE LINE-WALL, CORFU

WATERCOLOR

Height, 6¼ inches; length, 12¾ inches

13 oc

The water of the Mediterranean fills the foreground and extends back on the left to the foot of purplish-blue mountains, veiled in mist. At the right of the middle distance a boat, with reddish-brown sails hanging loose, lies moored off a high sea-wall. The latter is surmounted by houses, packed close together, the one at the left of the mass being distinguished by bright green jalousies. On a wharf at the extreme right appear some barrels.

Signed and dated at the lower right, "Giallina, '90."

S. E. C.

No. 15— PANSIES AND MARGUERITES

WATERCOLOR

Height, 9½ inches; width, 6¾ inches

THE composition presents a nosegay of three marguerites, interspersed with pansies. A purple specimen of the latter appears on the left, as a pendant to a purplish-red, while at the top are a claret-colored variety and one of reddish-purple and yellow.

Signed at the lower center, "S. E. C."

TOBY

No. 16— THE KING'S JESTER

WATERCOLOR

Height, 9 inches; width, 6¾ inches

A JESTER, in a suit of rose and yellow motley, with a large standing collar to his short blue mantle, stands facing the spectator. Resting his right hand on the seat of an oak chair, he watches the antics of a monkey as it pulls the tail of a cat. The latter has one forepaw on a dull, rose-colored cushion which lies on the floor at the foot of a suspended drapery of green, red and yellow stripes. A greyhound, seated in front of the chair, is also an observer of the sport.

Signed at the lower right, "TOBY."

J. H. LANGRAND

No. 17— NEAR HAVRE

WATERCOLOR

5 00 *Height, 6¼ inches; length, 10¼ inches* N. Murken.

An anchor, red with rust, lies amid the drab boulders which encumber the foreground. From the right of the latter this inhospitable bit of coast extends back to a clump of yellowish-green foliage at the left of the middle distance. Farther back a rosy lavender headland slopes down to the center of the horizon, the latter being also interrupted, at the right, by a flat reach of land, scrubby with trees. The lower sky is streaked with rose and dark dove-gray clouds.

Signed at the lower right, "J. H. Langrand."

J. SIMONS

No. 18— HEAD AND BUST OF A GIRL

WATERCOLOR

(Oval)

5 00 *Height, 12 inches; width, 8 inches* C. J. Campbell

Enclosed in an oval, the head of a girl is shown in profile to the left, while the bust is three-quarters in view. The blond hair descends in ripples over the ears to the neck, where a little blue appears in the background. The cheeks and lips are rosy, the eye being blue. Around the circular opening of the chemise are indications of lavender-pink drapery.

McPHERSON

No. 19— ON THE COAST

WATERCOLOR

Height, 7 inches; length, 10 inches

THREE men are working over a boat, upon the hull of which appear some red, blue and brown patches, as of jerseys hanging. It lies on the sand, which is washed in with sepia and touched with little scarlet streaks and suggestions of stones. In the distance a church spire rises out of a group of buildings.

Signed at the right, "McPHERSON."

L. H. MICHAEL

No. 20— THE PARTHENON IN 1850

WATERCOLOR

Height, 9½ inches; length, 13¾ inches

ACROSS a foreground, strewn with architectural débris, the ruins of the temple are viewed at an angle. To the right extends an order of eight Doric columns, surmounted by a pediment, while to the left are seen five of the seventeen columns that originally composed the side of the temple. Farther to the left are the columns and architrave, which survive from the other pedimented façade. At the back of the ruins appear the domes of a Turkish building, while below the stylobate in the foreground is a hut, before which stands a soldier wearing a red fez and carrying a musket.

Signed at the lower left, "L. H. MICHAEL."

L. H. MICHAEL

No. 21— THE FORUM, ROME

WATERCOLOR

9 00 *Height,* 10 *inches; length,* 14 *inches* J. J. Campbell

The foreground is strewn with fragments of columns, interrupted by ruined portions of brick construction. At the left are the remains of a stylobate, from which rise three columns, supporting an architrave, presumably the remains of the Temple of Castor and Pollux. At the right appears the arch of Septimus Severus, while the background is formed by the tabularium and the surmounting three stories of the south façade of the Capitol. Above the latter soars the Campanile of the Palazzo del Senatore.

Signed at the left of the center on a piece of masonry, "L. H. Michael."

L. H. MICHAEL

No. 22— ROME FROM CAMPO VACCINO

WATERCOLOR

6 00 *Height,* 10 *inches; length,* 14 *inches* J. J. Campbell

The view, observed from Campo Vaccino, the popular name of the Forum from the Middle Ages to the present day, overlooks a street, shaded with trees, which crosses the foreground diagonally. A woman in crimson dress and white cap and apron is coming forward. From this point the eye wanders over a sea of red-roofed houses, interrupted by projecting edifices. Conspicuous among the latter are a large dome and two smaller ones, near the front at the left, and a high one, apparently that of St. Peter's, in the central distance. Farther to the right a rock pine shows against the sky.

Signed at the lower left, "L. H. Michael."

L. H. MICHAEL

No. 23— TEMPLE OF ZEUS AND THE ACROPOLIS, ATHENS

WATERCOLOR

5 00 L. Meyer

Height, 9¾ inches; length, 13¾ inches

Rising conspicuously on the right of the composition are three Corinthian columns, surmounted by the remains of an architrave. Its height is emphasized by contrast with the figure of a man, who stands at the base of the right-hand shaft. A vista of other columns extends at the back, paralleled on the left by a row of cypresses. The right of the composition is occupied in the middle distance by the lavender-pink rocky walls of the Acropolis, rising out of the cluster of houses at its base and crowned with the ruins of the Erechtheum.

Signed at the lower left, "L. H. Michael."

L. H. MICHAEL

No. 24— THE COLOSSEUM

WATERCOLOR

4 00 L. L. Campbell

Height, 9¾ inches; length, 13¾ inches

Seen across a confused array of ruins and fragments of architecture, which are partly covered with vines and verdure, the remains of the Colosseum occupy the center of the middle distance. The structure on its left side shows the original design of the four stories intact; but those on the right have been demolished and the interior is revealed. At the left of the composition stands the Arch of Constantine, while in the distance, at the right, appears a hill crowned with a dome. In the front of the amphitheatre a group of visitors is being conducted by a guide.

Signed at the lower left, "L. H. Michael."

LUIGI LOIR

AUSTRIAN

No. 25— LA BAIE DE LA MER

WATERCOLOR

17 50 *Height, 10¼ inches; length, 14¼ inches* J. C. McDermott

An esplanade leads directly back from the right of the foreground and, at a point where a steep path ascends a cliff, veers to the left and terminates in a building, adjoining a tall tower surmounted by a lantern. Groups of ladies sprinkle the walk; one in advance of the others being gowned in white. The sea-wall slopes down at the left to the sand, where some fisherwomen are assembled, while at the extreme left, near some rocks, two women are washing laundry.

Signed at the lower right, "Loir Luigi, 119."

LUIGI LOIR

AUSTRIAN

No. 26— GARDEN OF THE TUILLERIES

WATERCOLOR

27 50 *Height, 10½ inches; length, 14 inches* J. C. McDermott

Seen across the bright green lawns of the Tuilleries gardens and the paths sprinkled with figures, rises the façade of the northwest wing of the Louvre, erected during the First and Second Empire and the Third Republic. To the left show the buildings fronting on the Rue de Rivoli. Conspicuous toward the right of the foreground is a man in slaty-colored trousers, short drab coat and straw hat, while farther back appear three little girls, one of whom carries a hoop, and a lady and gentleman, feeding the birds.

Signed at the lower right, "Loir Luigi, 115."

ROBERT DE CUVILLON

FRENCH (1848-)

No. 27— HEAD OF A GIRL

WATERCOLOR

30 00 *Height, 12½ inches; width, 9 inches* P. V. Rouss

THE face is represented almost full, with the eyes gazing at the spectator under slightly lowered lids and the lips smiling quizzically. The neck is creased as the head inclines over the left shoulder, which is elevated above the other.

Signed and dated at the lower right, "R. DE CUVILLON, 1875, 210."

FRANÇOIS CHARLES CACHOUD

FRENCH (CONTEMPORARY)

No. 28— VILLAGE CHURCH, MOONLIGHT

Height, 13½ inches; width, 8 inches

35 00 PASTEL P. V. Rouss

THE saffron sickle, tinged with orange, of a crescent moon hangs above a horizon suffused with reddish-yellow glow. Silhouetted against it, at the left, is an eminence, fringed with trees and crowned with a church that rears its small spire into the greening upper sky, where float faint skeins of rosy lavender. Upon a knoll at the right stand two trees, whose stems lean together, while their foliage unites in a soft gray-green mass.

Signed and dated at the lower left, "F CACHOUD, 1906."

E. IMER

No. 29— FÊTE SUR LE GRAND CANAL

WATERCOLOR

Height, 13½ inches; width, 9½ inches

The water of the canal is bounded at the left by a palace with three tiers of balconies, protected by awnings. From the center balustrade project two flagstaffs, draped with the green, white and red ensign of Italy. To the light-blue mooring posts in front of the entrance are fastened two black gondolas, one of which has a rose-colored canopy, the other a crimson and yellow. In the middle distance a third gondola, which lies across the canal, is distinguished by a decorated lantern, mounted on a pole.

Signed at the lower right, "E. Imer."

GEORGE PERKINS

BRITISH

No. 30— AN ALLEGORY

(Three subjects)

WATERCOLOR

Height, 5½ inches; width, 4¼ inches

In the left-hand subject two figures are standing beside a tall window in the angle of a building from which a buttress projects. The central composition shows precipitous rocks, on a ledge of which appears a pilgrim, who has flung down his staff and cloak and is hurrying toward a vision of Christ in glory. The third scene represents the high altar of a Cathedral, the columns of which are richly decorated with sculptured figures. In front of the altar are disposed the celebrant and attendant priests, vested in chasubles, and two thurifers, while a group of laity kneels at one side.

Signed at the lower right, "S. P."

OCTAVE SAUNIER

FRENCH

No. 31— RIVER SEINE—FISHING

WATERCOLOR

Height, 12½ inches; width, 9¼ inches

From a triangle of bank at the left of the foreground a man, dressed in white, leans forward as he holds his rod. A little beyond him stand two ladies, the nearer wearing a blue and white striped gown and carrying a parasol of old rose hue. Her companion is stooping toward the water. Beyond the group appears a clump of bluish-green trees. Across the gray-green water, dyed with purplish-blue reflections, lies the horizontal line of the opposite bank, fringed with trees.

Signed at the lower right, "Oct. Saunier."

ROBERT DE CUVILLON

FRENCH (1848-)

No. 32— CHAPEAU DIRECTOIRE

WATERCOLOR

Height, 12¾ inches; width, 9¾ inches

The head and bust of a young lady are shown facing three-quarters to the left. The golden ringlets which cluster over her forehead and down the sides of the cheeks are surmounted by a Directoire hat. It is of straw; the brim, which curves up in front, being lighter in hue than the tall cylindrical crown. The latter is tipped with pink and gray ostrich plumes and bound at the sides with a blue ribbon, the ends of which are tied in a bow under the chin. A butter-colored fichu, dotted with white, lies over the shoulders of a greenish-white gown, frilled round the circular opening of the bosom and flounced at the sleeves.

Signed at the lower right, "R. de Cuvillon."

G. SHEFFIELD

No. 33— TURNIP FIELD

WATERCOLOR

Height, 10½ *inches; length,* 15½ *inches*

5-00 C. C. McDermott

A FIELD, intersected longitudinally by narrow trenches, occupies the foreground. Its surface is bumpy with the white roots of turnips and shaggy with their leafage, while at the right of the center a large basket stands beside an overturned one. The field is bounded at the back by an irregular fence, interrupted in the center by an opening, which is flanked by two trees. One of them has a bunch of growth, apparently mistletoe, around the crown of its trunk. The picture is painted in sepia.

Signed at the lower left, "G. SHEFFIELD."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 34— CARDINAL À ST. PIERRE

WATERCOLOR

Height, 13½ *inches; width,* 9½ *inches*

105-00 C. M. Rouse.

A CARDINAL stands facing us with the forefinger of his right hand held to his lips and the remaining fingers under his chin, as, inclining his head over his right shoulder, he reads a book. Behind him is a plum-red marble basin, which, resting on a pedestal that occupies a circular depression in the floor, is surmounted by gilded sculptural work. On the wall, at the back, hangs a marine, with the following inscription, contained in a cartouche, below it: "Dictus XIII. Pon. Max. Humana Regeneratio Fontem."

Signed at the lower right, "GUISEP. SIGNORINI, *Paris.*"

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 35— AVANT LA MESSE

WATERCOLOR

4 5-00 *Height,* 13¼ *inches; width,* 9¼ *inches.* Stollberg & Little

SEATED in a buff leather chair, three-quarters to the left, a Cardinal, with gray hair showing below his rose skullcap, is conning the page of a very large service book. The lower edge rests on his knees, while the weight is supported on the back of a crimson chair in front of him. He is vested in a puce-colored cassock with rose cuffs, and wears a gold cross on his breast.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris,* No. 170."

C. ROUSSE

No. 36— YPRES

WATERCOLOR

1 5-00 *Height,* 15 *inches; width,* 8½ *inches.* J. Meyer

THE scene embraces a short vista of street, terminating in the conspicuous features of the two cathedral towers. The nearer one is crowned by a central spire and four small ones, surmounting turrets which project at the angles; the other has a low spire and belfry windows. In the middle distance is a covered cart, while nearer to the front two women are approaching, and at the left of the foreground a woman with white cap, sleeves and apron, stands on the sidewalk, talking to another woman, who sits on the curb beside a basket.

Signed over a shop front at the left, "C. ROUSSE."

G. SHEFFIELD

No. 37— SHEPHERD

WATERCOLOR

Height, 10½ *inches; length,* 15½ *inches*

EXECUTED in sepia, the scene shows a bit of country road, at the end of which, as it seems about to descend, appears a shepherd carrying a stick. The road is bordered by coarse vegetation, out of which, at the left, grow three trees, separated by a fence from a fourth, which is in the immediate foreground. In the middle distance, at the right, a small tree stands between a bush and a fence and inclines over the latter.

Signed at the lower right, "G. SHEFFIELD."

C. ROUSSE

No. 38— MAYENCE

WATERCOLOR

Height, 15¾ *inches; width,* 9 *inches*

THE tower of the cathedral lifts its four diminishing tiers, veiled in shadow, into a blue sky hung with white clouds. Below appears the upper part of a gabled transept, whose base is hidden by the booths of the market place which cluster close around it. The right of the scene is bounded by a three-gabled dwelling house, adjoining which is the front view of a façade that terminates at the top in a pedimented gable. A purple-colored awning overhangs a stall near the foreground at the right, while upon the left, farther back, a white one shows conspicuously. The intervening space is filled with groups of figures gathered around baskets of produce.

Signed at the right of the lower center, "C. ROUSSE."

8.00 Gapparias Thomas Foster

38 E.
2.00 Caroline Carjon J.C. McDermott

ROBERT DE CUVILLON

FRENCH (1848-)

No. 39— ODALISQUE

WATERCOLOR

8.50 *Height,* 18 *inches; width,* 11¾ *inches* P.W. Ross

An Oriental beauty stands on a white bearskin rug against a wall decorated with pale-green arabesques. Her hair is adorned with three pink lotus flowers and a gold jewel, while chains and discs dangle at each side of her face. She holds her right hand above the shoulder, grasping a gauze veil; while the left, hanging down, clips a fold of the black and gold shawl which is draped over a rosy skirt. The lines of her bust are emphasized by a white sleeveless bodice, encircled at the waist with a gold band.

Signed at the right, "Robert de Cuvillon."

MADEMOISELLE K. E. DE GROLIER

AMERICAN

No. 40— SPRING FLOWERS

WATERCOLOR

7.50 *Height,* 14¼ *inches; width,* 12 *inches* J. Meyer

Rising out of a mass of soft feathery moss and interspersed with fronds of filix-mas and parsley ferns, are arranged some blue violets, yellow heartsease and small white violets. The composition is encircled in an oval.

Signed and dated at the lower right, "K. E. de Grolier, '71."

E. IMER

No. 41— CHÂTEAU DE BLOIS

WATERCOLOR

6 00 J. Meyer

Height, 16¾ inches; width, 11½ inches

THE view is through an opening, framed on the right by a column, the shaft of which is decorated with zig-zag ornament and surmounted by a capital from which projects a snake's head gargoyle. Beyond extends a brownish-yellow courtyard, bounded by a façade, the conspicuous feature of which is a semi-octagonal turret staircase. Constructed, open to the air, of vertical piers, intersected by three tiers of diagonal balustrades, it terminates at the top in a story containing four windows. The lower part of the turret is embellished with statues in niches.

Signed at the lower left, "E. IMER."

C. ROUSSE

No. 42— WEST BOW, SCOTLAND

WATERCOLOR

20 00 J. Meyer

Height, 18¾ inches; width, 9¾ inches

A NARROW street winds back with houses whose upper stories project over the sidewalks, the vista terminating in a square battlemented tower, surmounted by a flagstaff. The scene is busy with a throng of pedestrians, in the front of which a woman, wearing a white waist and red-striped apron, is chaffering with two bare-legged fishermen, one of them distinguished by a white and pink jersey, who stand beside their baskets of fish. On the curb at the left a woman is seated, with a child on her lap.

Signed at the lower right, "C. ROUSSE."

ED. HAMMON

No. 43— WAITING

WATERCOLOR

1250

Height, 17¾ *inches; width,* 11 *inches*

F. C. Evans

With her hands clasped below her waist, a lady stands facing the spectator, leaning against a tall pedestal surmounted by the lower half of a statue of Cupid. Her chestnut hair is fastened with a blue bow. A gauzy fichu is drawn down with a bow of rose and gray striped ribbon onto the plain straight body of the gown, which is of watered silk, showing tones of blue and rose.

Signed near the lower left, "Ed. Hammon."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 44— RACLEUR DE VIOLON

WATERCOLOR

110 00

Height, 19 *inches; width,* 13¼ *inches*

A. L. Berner

An old man, with rosy and wrinkled face, sits handling his bow in a constrained attitude, as with rumpled white wig and mouth helplessly ajar he scrapes his violin. He is gaily attired in a mossy-green velvet coat embroidered with silver, a vest covered with a diaper of light-blue cross lines, pale-pink breeches and mustard-yellow stockings. An iron music-rest stands at his right in front of a sort of Gothic oak reredos, the design of which includes a low-relief panel and a statue in a niche.

Signed at the lower right, "Guisep. Signorini, *Paris,* 278."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 45— PARFUMS ORIENTAUX

WATERCOLOR

Height, 19 *inches; width,* 13½ *inches*

A FAIR-HAIRED girl is seated on a divan holding a cigarette in her left hand, while she turns to watch the threads of smoke issuing from a perforated sphere in the center of a brass dish, which occupies the left of the foreground. Over the gauzy fabric that covers her bosom lies a series of vertical chains, suspended from metal balls strung upon a hoop. A deep blue jacket embroidered with gold hangs over her right arm, her costume being completed by a skirt of a paler blue, sprinkled with gold devices.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris,* 260."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 46— RESTAURATEUR DE CURIOSITÉS

WATERCOLOR

Height, 17½ *inches; width,* 13½ *inches*

WHILE a man, leaning back in his chair with a palette in his left hand, paints the statue of a child that stands on an ebony pedestal, an old beau, with his lips apart and drawn back, studies the effect through an eyeglass. The painter is dressed in salmon-colored velvet breeches, and a creamy, flower-bordered vest over a white shirt. In the rear of the studio, at the left, an assistant, whose sapphire-blue breeches are protected by a slaty-blue apron, is dusting another colored statue.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris,* 125."

MRS. E. MURRAY

No. 47— A LAY SISTER

WATERCOLOR

5-00 *Height, 17½ inches; width, 12 inches*

A GIRL's figure, represented as far as the knees, is shown facing three-quarters to the left. Her eyes are uplifted and her hands clasped below her waist. She is dressed in a white lawn cap, blue tippet crossed over a plum-colored bodice, a chemisette with full white sleeves and a blue apron. A cross is suspended round her throat by a black ribbon.

ROBERT DE CUVILLON

FRENCH (1848-)

No. 48— ORIENTALE

WATERCOLOR

60 00 *Height, 18¼ inches; width, 12 inches*

A GRACEFUL girl stands in front of a wall that is decorated with yellow arabesques; her figure three-quarters full to the left; the head facing us, inclined to the right. Rings are suspended from her ears, while her brown curling hair is surmounted by a salmon-pink turban and adorned with a jewel and tiara, composed of blue stones in a gold setting. Her left hand is poised lightly on her hip, while the other is lifted to the right shoulder, fingering the gray veil which hangs from the back of the tiara. A drapery of white gauze, dotted with gold spots, wraps her bosom and descends over her pink skirt.

Signed at the lower right, "O. DE CUVILLON."

C. ROUSSE

No. 49— MALINES (MECHLIN)

WATERCOLOR

22 50 — *Height,* 18½ *inches; width,* 10 *inches* Thomas Foster

WARMED by the rosy glow of the sky, the dove-gray tower of the cathedral mounts high above the transept and the choir, which are surmounted at their juncture by a lantern. They show over the two red-tiled gables and two pedimented top stories of some houses, which terminate the vista of the market-place. The latter is animated with figures, moving amid baskets of produce. Near the front, at the left, a woman's head shows above her stall, beside which stand two other women in white aprons, one of whom carries a basket.

Signed at the lower left, "C. ROUSSE."

PAULINE GIRARDIN

No. 50— A FLORAL EMBLEM

WATERCOLOR

5 — *Height,* 18¾ *inches; width,* 12¾ *inches* John W. Stanley

THE composition represents a white cross set against a bunch of grasses and twined about the base with ivy sprays. Lavender-blue pansies cluster on its right arm.

Signed at the lower right, "PAULINE GIRARDIN."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 51— ATELIER DE PEINTURE

WATERCOLOR

105.00

Height 17½ *inches; width* 11¾ *inches*

S. J. Campbell

An easel, at the left, holds a painting *à la Boucher* of a scantily draped nymph with doves and a cupid. An old, sharp-featured, spectacled man is working upon it as he sits in a Louis Quinze chair. Behind the latter stands a gentleman in a lavender-plum, gold-embroidered coat, holding his cane behind his back and his head to one side, with a critical air. The painter wears a crimson velvet bonnet-cap and a pale-green quilted silk dressing-gown. A majolica jar, filled with brushes, stands beside him.

Signed at the lower right, "Guisep. Signorini, *Paris,* 142."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 52— LA PREMIÈRE LEÇON DE MUSIQUE

WATERCOLOR

110.00

Height, 17¼ *inches; width,* 11½ *inches*

S. R. le Lamar

Seated, facing the spectator, on a gray velvet settee embroidered with gold, is a gray-haired man dressed in a flowing gown of rosy silk, damasked with creamy arabesques. He is playing a lute, while a boy, as he stands at the left, is accompanying him on a flageolet. His long face, surmounted by curls, is bordered round the neck with a full collar; a black velvet tunic and dove-gray tights completing his attire.

Signed at the lower right, "Guisep. Signorini, *Paris,* 272."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 53— LEÇON DE GEOGRAPHIE

WATERCOLOR

Height, 17¾ *inches; width,* 11½ *inches*

110.00 P. W. Rouss

An old gentleman, supporting a large book on his knees, sits beside a terrestrial globe. A youth rests his hands on the latter, as he stands behind it, watching the reader. He is dressed in a pale greenish-blue coat and a creamy-olive vest, bordered with blue and rose. The pedagogue's costume includes brownish-red breeches and coat. A tapestry at the back displays three figures beside the base and shaft of a column.

Signed at the lower left, "Guisep. Signorini, *Paris,* 115."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 54— LE MESSAGE

WATERCOLOR

Height, 18 *inches; width,* 12 *inches*

95.00 Stollberg Little

While a gentleman sits reading a missive, a page stands by his side holding another on a salver. The former is sumptuously attired in an apple-green and silvery-drab damask robe, with sleeves of mossy-green and yellow brocade, while a crimson and pearly stole hangs from his shoulders. A crimson velvet cap sits on the chestnut curls of the boy, who is dressed in a doublet and mantle of crimson brocade and dove-gray tights. An old-rose curtain is draped in the background.

Signed at the lower right, "Guiseppe Signorini."

L. SEITZ

No. 55— THE WIDOW'S MITE

WATERCOLOR

Height, 18½ *inches; width,* 14 *inches.* Passed

THE scene is a portico supported on Ionic columns, beyond which a dome and spire are visible. At the left of the foreground Christ, attended by the young St. John, turns His head to address another disciple, while pointing with His left hand toward the incident which is being enacted at the right of the composition. Here a woman, who carries a child on her arm, is dropping a coin into a receptacle mounted on a pedestal. Meanwhile, a stout and prosperous-looking man, as he watches the act, thrusts one hand into the bag at his belt and displays in the other a number of coins.

Signed and dated on the pedestal of the receptacle with the monogram, "L. S. 1868."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 56— THE REHEARSAL

WATERCOLOR

170 c *Height,* 17½ *inches; width,* 14 *inches.* L. K. de Lamar

A LADY and gentleman lean toward each other as they sit on a sofa, playing, respectively, a lute and a violin. At the end of the sofa stands a bass-player, reading from a rococo music-desk which is placed at the left of the group. He wears a greenish coat embroidered with lavender, while the other gentleman is attired in blue satin coat and breeches and a gold diapered satin vest. The lady's costume comprises a pinkish-rose pompadour train over a pearly-white skirt embroidered with gold.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris,* 113."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 57— MUSIQUE EGYPTIENNE

WATERCOLOR

140 cc

Height, 18½ *inches; width,* 12½ *inches* R. W. Rowe

An attractive girl is seated on a tabouret, passing a bow across the small drum of a two-stringed instrument with a very long neck. Scarlet poppies and leaves adorn her dark hair, while her sinuous form is closely draped with a rosy-crimson, gold-embroidered satin scarf. Across her bosom extends a decoration composed of discs set in filigree. The figure appears beneath a swinging lamp in advance of a column and a horseshoe arch, the latter admitting to a second arch, which is fluted.

Signed at the lower right, "Guisep. Signorini, *Paris,* 261."

HENDRIK VEDER

HOLLAND

No. 58— A STEAMER ASHORE

WATERCOLOR

10 cc

Width, 13½ *inches; length,* 20 *inches* J. O. McDermott

The center of the composition is occupied by a steamer, with the dull-red coloring below her water-line exposed. She carries two masts, the fore being rigged with three square yards to which the sails are reefed. Alongside her lie two sailboats which appear to be taking off her cargo, while near her bow is a two-masted lugger, with a touch of bright green on her deck-house.

Signed at the lower right, "Hendk. Veder."

CHARLES EDMOND YON

FRENCH (1836-1910)

No. 59— LA LAVEUSE

WATERCOLOR

40 00 J. C. McIlvaine

Height, 14¾ inches; length, 21½ inches

At the foot of an apple tree which leans over the left end of a pool a woman kneels, scouring linen. The water reflects the pale blue of her waist and the green of the apple and other trees which grow along the bank, being also overspread with patches of weedy scum. Along the summit of the bank are indications of a road, beyond which meadows extend to a screen of trees. A freshness as of late spring pervades the scene.

Signed at the lower right, "Edmond Yon, am Greichet."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 60— CHEZ L'ANTIQUAIRE

WATERCOLOR

330 00 Capt. J. R. de Lamar

Height, 17 inches; length, 23¼ inches

At the right of the composition a cardinal, in purplish crimson biretta and cassock, with a cloak of rosy crimson showing at his back, sits at a round table, his arm about a vase of roses, the fragrance of which he is inhaling. Meanwhile, at the left of the picture, the antiquary, bald-headed save for a few white hairs, is retouching with a brush the gilded carving of a wooden lantern. Dressed in a deep blue coat embellished with sea-green embroidery, he is seated near a drapery of crimson and yellow brocade, with his back to the gilded figure of an angel which holds a pole surmounted by a lantern.

Signed at the lower right, "Guisep. Signorini, *Paris,* 279.

G. BOURGAIN

FRENCH

No. 61— PATROUILLE SUR LE PONT

WATERCOLOR

3 2 50 *Height, 12¼ inches; length, 20¼ inches* S. C. McClennott

Over the wet roadway of a bridge, which occupies the foreground, is passing a patrol of French sailors. A lieutenant, in blue frock coat and trousers, with a sword at his side, marches in advance, head erect, eyes to the front. But those of the eight jackies who follow him, two and two, dressed in duck trousers and blue tunics belted at the waist, are wandering from the ranks. Some turn to gaze at a trim-looking girl, in white peaked cap and scarlet dress, who stands on the sidewalk at the right of the foreground, while others look back to two girls on the opposite *trottoir*. The latter are passing a Breton peasant, who leans over the iron railings of the bridge, surveying the walls and towers of a fortress in the rear.

Signed at the lower right, "G. Bourgain."

H. LEVEY

AMERICAN

No. 62— PACIFIC COAST

WATERCOLOR

7 50 *Height, 10 inches; length, 24 inches* Thomas Foster

A slender tree, sprinkled with a few leaves, cuts across two bushy trees which crown a sandy knoll at the right of the scene. The slope descends across the foreground, terminating in slabs of lavender-brown rock. They are paralleled by a further reef of rocks, which show above the water. The latter extends, a flat grayish-green surface, to a distant line of purplish coast, against which appear the bluish-purple sails of two boats. A flock of gulls is hovering over the foreground.

Signed at the lower right, "2.; Levey."

JOHN SALMON

No. 63— A SCOTTISH CASTLE

WATERCOLOR

10 "— *Height, 13½ inches; length, 20½ inches* Meyer

THE light, shining from behind a dense slaty-purple cloud, glistens white on the square keep and surrounding walls of a castle which occupies an eminence in the middle distance. On another summit, nearer to the spectator, appears a building with two smoke-stacks. A woman, distinguished by a blue apron, is descending the slope, followed by two men with a led horse. Over on the right of the foreground the costumes of a group of people present hues of yellow, green and purple.

Signed at the lower left, "JOHN SALMON."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 64— LE NEVEU DU CARDINAL

WATERCOLOR

340 "— *Height, 18½ inches; length, 23½ inches* P. A. Rouss

A BABY is asleep in an ornate gilded rococo cradle which occupies the center of the composition. A daintily attired nurse stands at the right, watching the ecstatic demeanor of a lady, who leans forward with clasped hands. She wears a pompadour train of brownish-pink and gold damask over a pearly satin skirt, embroidered with gold. Meanwhile, a cardinal sits at the left with a snuff-box in his hand, smiling. Over his rosy-colored cassock is a lace cotta beneath the rose cape.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris.*"

ANGE GIALLINA

GREEK

No. 65— THEATRE OF HEROD, ATHENS

WATERCOLOR

7 50 *Height,* 18¾ *inches; length,* 36¼ *inches* R. H. Lorenz

A RUINED façade of creamy and rosy-buff masonry, rosy purple in the shadowed parts, silhouetted against a blue sky, occupies the greater part of the composition. Commencing at the right with a wing pierced by six arched lights, it rears up in the center with the remains of a tower that shows two tiers of similarly arched openings, while a single arch surmounts the more ruined part beyond. The foreground is strewn with architectural débris.

Signed and dated at the lower left, "GIALLINA, '92."

ANGE GIALLINA

GREEK

No. 66— GREEK LANDSCAPE

10 00 WATERCOLOR J. O. McKerrow

APPROACHING over a foreground bristling with cactus plants, is an old man mounted on a donkey. He is accompanied by an attendant on foot, and preceded by a man who carries a rifle slung across his back. The latter wears a scarlet cap and swathings of red and yellow round his body, while below the waist fans out stiffly a short pleated white skirt. In the background rises an impressive mass of gray rock, shaded with slaty blue. It is crowned with fortifications.

Signed and dated at the lower left, "GIALLINA, '92."

G. MEYER

GERMAN

No. 67— BIRDS OF PREY

(Fan Shape)

WATERCOLOR

55.00 *Height, 12 inches; length, 24 inches* Mrs. F. F. Thompson

At the left of the arc is a young lady costumed in old German fashion, in a lavender-gray dress bordered with plum red, which is also the color of her bodice. She is being watched by a cavalier, who stands in a sort of balcony, beyond which appears a castle. Meanwhile, at the right, an unsuspecting flamingo is threatened by a falcon.

Signed at the lower right, "G. Meyer."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 68— AMATEUR D'ÉCHECS

WATERCOLOR

145.00 *Height, 19¼ inches; width, 13½ inches* C. W. Rouse

A man, as he sits at the right of the chess-table pondering a move, has his hand on a white knight. He wears a crimson doublet, showing the green and yellow brocade sleeves of a tunic, loose breeches and stockings. Over the mantelpiece at his back a painting, flanked by pilasters, which terminate in Silenus figures, represents a woman, almost nude, bending a knee to welcome a lady as she mounts a flight of steps.

Signed at the lower right, "Guisep. Signorini, *Paris,* 244."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 69— VANDALISME

WATERCOLOR

1200 cc

Height, 19¾ *inches; width,* 14¼ *inches* Capt. J. R. le Lamar

An old man in rococo costume is seated before an easel on which rests an antique painting of Madonna and Child. While his left hand grips the top of the frame, the right pauses on the arm of the chair, holding a brush. He is about to "restore" the masterpiece. A paint box and pot of brushes stand on a stool beside him, and some bottles of varnishes and mediums appear on the marble top of a table in the rear.

Signed at the lower right, "Guiseppe Signorini."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 70— HEUREUSE RENCONTRE

WATERCOLOR

2 00 cc

Height, 20½ *inches; width,* 14 *inches* Capt. J. R. le Lamar

In a handsome corridor a lady has just alighted from a sedan chair and is being welcomed by an old cardinal, who stands at the left, eyeing her through his lorgnettes. He is habited in a rosy-scarlet cap, cape and cassock. As the lady turns with the left hand extended on the top of a cane, the train of her creamy, gold and pink silk damask gown sweeps the floor. She wears ruffles of lace at her elbows and neck, and a three-cornered hat, embellished with pink ribbons and feathers, on her shapely head. In the distance at the left another lady, attended by a flunkey in blue, is descending some stairs.

Signed at the lower right, "Guisep. Signorini, *Paris,* 280."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 71— MARCHAND DE MAJOLIQUE

WATERCOLOR

Height, 21¾ inches; width, 16 inches

Wm. T. & J. Oettinger

With his left foot resting on the seat of a fretted divan and the right hanging down over the Turkish carpet which falls to the floor, an Arab reclines languidly beside some platters and a jar of iridescent majolica ware. A white cloak partly covers his yellow-red-black plaid turban, while the rest of his costume consists of a pearly-green robe striped with rose, yellow bagged trousers, silvery-blue stockings and red slippers. At his left is an entrance decorated with zig-zag designs, which admits to an inner room, where other platters are exposed.

Signed at the lower right, "Guisep. Signorini, 286."

CONSTANT BROCHART

FRENCH

No. 72— LOST IN THE SNOW

Height, 24 inches; length, 32 inches

PASTEL

J. C. Evans

In a wild and desolate mountain scene, covered with snow, a young woman is seated with eyes raised to heaven, while a child kneels by her side. Meanwhile, a St. Bernard dog, with a barrel fastened to its neck, stands on a ledge of rock at the left, and a monk is seen in the rear hastening to the rescue.

Signed at the lower right, "Constant Brochart."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 73— FUMEUR D'OPIUM

WATERCOLOR

1485-00 *Height, 23¼ inches; width, 16 inches* J. C. Evans

In an Oriental interior, hung with a crimson and blue carpet, a man, eyes almost closed and lips ajar, is seated in an attitude of languor. His hands, leathery and seamed with lines, like his face, lie nerveless on the arms of the bench, the left one holding the mouthpiece of a hookah, which stands beside him on a tabouret. He is dressed in creamy-gray trousers and a black gold-embroidered sleeveless robe over a greenish-yellow silk jacket. On the wall above his head hangs a red lustre platter decorated with a bird, while a rosy-copper bowl rests on the window-sill at the left, where, beyond the grille, appears a glimpse of blue sky.

Signed at the lower right, "Guisep. Signorini, *Paris,* 282."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 74— SENTINELLE DE CHERIF

WATERCOLOR

1485-00 *Height, 26¾ inches; width, 18¾ inches* J. C. Evans

Grounding his long musket, an Arab sentinel stands erect in front of a column, decorated with zig-zag design. The dove-gray walls of the anteroom, embellished with a wainscot of green and blue tiles, set off the brilliance of the man's costume. The latter consists of a straw hat with flaring crimson brim, upturned over head-wrappings of pink and pale-blue silk, a geranium-colored cloak with pearly-gray lining, a pink silk embroidered jacket and full creamy-olive trousers, tucked into red Turkish leather boots.

Signed at the lower right, "Guisep. Signorini, *Paris,* 203."

CONSTANT BROCHART

FRENCH

No. 75— A FLOOD

Height, 22¼ inches; length, 32 inches

PASTEL

THE flood pours over rocks and fallen trees into the foreground, where a rudely-constructed raft is floating. On it, beside an overturned cradle, sits a young woman, clad only in chemise and skirt, lifting her eyes to heaven, as she clasps a baby on her lap, while an older child clings to her. The head and back of a Newfoundland dog appear above the water near the raft, and farther back at the right a cat has found safety on a floating barrel.

Signed at the lower left, "CONSTANT BROCHART."

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 76— CADEAUX DES NOCES

WATERCOLOR

Height, 26½ inches; width, 19½ inches

SEATED in state beneath a canopy at the right, a cardinal leans forward toward a young lady who bends toward him, holding a gilt rose-lined box. Meanwhile, a gentleman behind her watches the ceremony through an eyeglass. He wears a blue silver-embroidered coat, vest and breeches and a pink rosette on his shoulder, while the lady is attired in a pearl and gold silk damask gown with a train. Behind the cardinal's crimson velvet and gilt chair appears a large coat of arms, surmounted by a cardinal's hat and carrying, among other devices, a leopard passant on a red ground.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris.*"

GUISEPPE SIGNORINI

ITALIAN (1857-)

No. 77— ESCLAVES ARABES MUSICIENS

WATERCOLOR

1900 — *Height, 27 inches; width, 18½ inches* — J. J. Campbell

Two MUSICIANS are grouped at the left of a flight of three steps, which, overhung by a handsome lantern, lead into a gray interior, embellished with greenish-blue and gray tiles. One man stands with his foot on the lowest step, playing a two-stringed instrument that resembles a banjo with an elongated neck. He wears a wide-brimmed crimson hat and a salmon-pink robe, partly covered with a yellow-green velvet cloak. His companion, seated on the floor, is drawing a bow across the two strings of a sort of square-bodied fiddle. A conspicuous feature of his costume is a handsome shawl of yellow, red and light blue stripes, with broad intervals of bluish-purple.

Signed at the lower right, "GUISEP. SIGNORINI, *Paris,* 288."

JOHANNES BENK

No. 78— KLYTIA

LIFE-SIZE REPLICA IN MARBLE AND BRONZE OF STATUE IN HOFBURG THEATRE, VIENNA.

975.00 Coll. Sr. J. R. de Lamar

The story of the lovely Klytia, as related by Ovid, represents the hapless maiden as deeply enamored of the Sun (Phoebus), who returns her love, and pays her daily visits. Aphrodite, angered at Phoebus for having betrayed her partiality for Mars to the other denizens of Loympus, commissions Eros to wound him with a fresh arrow. It is done. Phoebus sees Leukotnoe. All the nymphs who formerly charmed him are forgotten. Despite her unselfish love, Klytia too is forsaken. Jealousy and envy prompt her to disclose her favored rival's secret liaison to the latter's father. He, irritated at the discovery, buries her alive notwithstanding her entreaties and her prayers to Phoebus for help. The God of Day looks down upon her grave with glowing eye, but cannot restore his beloved to life. He pours out upon the grave nectar from Olympus, and forth springs into blossom the incense plant. Klytia, however, is utterly forgotten, and her heart is blighted at the loss of her beloved. Day and night she sits disconsolate, her hair dishevelled, and her only sustenance being the dew. Gazing thus incessantly on Phoebus, she is at last transformed into a blue flower, the Helianthus. Still, even thus metamorphosed, she ever bends her eyes towards Phoebus, the light of her life.

Benk, having been commissioned to adorn the Imperial *couloir* of the New Hofburg Theatre at Vienna with a statue typical of the love of light, selected as his subject Klytia, the heroine of the foregoing classic legend. Phoebus is allegorically represented by the electrically illuminated sunflowers on which Klytia gazes with tender yearning.

JOHANNES BENK was born at Vienna, in 1844. After completing his preparatory studies, he entered the Vienna Fine Arts Academy, under Professor Bauer, and remained under his tuition until 1866. During this year he went to Dresden to study under the renowned artist and teacher, Haenel. Here he remained until 1869. At this period he produced "Rest During the Flight Into Egypt," for which he received the Gold Medal at Dresden; the St. Genevieve Group, a Madonna Group, and a "Bacchus" bowl. For these he was awarded the large Gold Medal at the Dresden Academical Exposition. He next repaired to Rome, remaining there during the years 1871-72. His eight statues in the main porch of the Votive Church at Vienna, his "Austria" as the Protectress of Intellectual and Material Culture, the Collossal Group of the "Three Arts," his "Cassandra," his design for Maria Theresa's Monument, and his "Four Victories" have rendered him famous throughout Europe. Psyche, Helios, Pallas, Athene and other works added to his renown, which is as great as that of any living sculptor.

Klytia is his last and one of his finest creations. Of this replica the famous sculptor says, in a letter to the firm of William Schaus, that he considered it a better and more perfect work than the original statue.

Exhibited at the Vienna Jubilee Exposition.

KLYTIA

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